



# Handbook 2009 - 2010

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*The KESDA, Inc. Handbook was written and compiled by:*

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## **SECTION 1: GENERAL INFORMATION**

### **HISTORY, PURPOSE, AND MEMBERSHIP**

The Kentucky Educational Speech and Drama Association was founded during the 1988-89 school year by John Edwards. In 1990-91, the association's name was changed to Kentucky Educational Speech and Drama Association, Inc. and Harlen Hamm became Executive Director with Morehead State University as the headquarters. The growth of the organization from 1988-1992 mandated the creation of a separate senior division state tournament, during the 1992-93 school year. Workshops for judges were first conducted in 1992-93 at five locations around the state. Dr. Cathy Thomas became Assistant Director for the 1994-95 year. After Mr. Hamm's retirement from the University, Dr. Thomas became Executive Director in the 1995-96 school year. Lisa Shemwell became Assistant Director that same school year. The organization was moved to Lexington, Kentucky, in July 1998, with Lizabeth Berryman hired as Executive Director. In July of 2001, Liz resigned from the director's position and Edwards agreed to assume the Director's role for one year while a suitable collegiate home was sought. In 2004, John Edwards retired and Dr. Edward B. Smith, from the Department of Theatre and Performance Studies at Georgetown College, assumed the role of Executive Director.

The purpose of KESDA, Inc. is to advance and support speech education on the middle, junior, and/or senior high school level (s) in Kentucky schools. In addition, KESDA has a goal of rewarding the students with recognition, savings bonds, and educational scholarships for speech/theatre competition.

These goals are reached through the annual State Tournaments, or State Forums, in Speech. Any member school may send unlimited entries in any event to the State Forum. KESDA attempts to provide the highest quality competition. Judges critique students, and outstanding students in each event will be recognized. A second way that the goals are reached is through providing "friendly competition." Social/cultural activities and events are a vital part of the State Tournament. Activities are planned throughout the State Forums that promote interaction among all competitors. A third way that the missions are realized is the KESDA office, when possible, supplies consultants to schools so requesting. A fourth way of advancing speech education is that KESDA headquarters will work with superintendents and principals attempting to establish speech programs within the schools. The fifth way, among the few that are being cited, is that KESDA headquarters whenever possible will work with elected, appointed, or hired individuals to promote or enhance the status of speech education in Kentucky. We fully realize that the future success of our youth is dependent upon effective oral communication knowledge and skills.

Membership is open to any Kentucky public, private, or parochial school, upon completion of the proper registration procedures. Membership is open to middle, junior, or senior high schools and home school students. Individuals not actively involved in education but interested in supporting speech education may join the organization as Associate Members upon completion of the proper registration procedures. KESDA is a nonprofit-education association.

## GENERAL RULES

1. Outstanding accounts must be paid prior to the upcoming school year. Member schools with outstanding accounts must pay that balance at the time of registration for the new school year.
2. All individual event entries must follow the rules as presented in this handbook at the State Forum and are subject to the scrutiny of the Board of Directors.
3. A student using the same speech or substantially similar speech for more than one school year will be disqualified. A topic (i.e. speech or substantially similar speech) used in competition in one event may not be used the following year(s) in another event. The intent of this rule is to prevent a student from using research and content of a speech for more than one year, making only minor changes.
4. No student may use a selection of material in competition for more than one school year from any Kentucky state league. Thus, poetry and prose selections, once used in competition may not be re-combined with new selections to form a new program. No selection may be used a second year, entered in a new category of competition. No student may compete with a new duo or duet partner in a selection used in competition a previous school year by that student and another partner. A Junior Division student may use the same long work, such as a play or novel, as a material source for more than one year as long as the same cutting or scene is not repeated. A Senior Division student can not use the same work multiple years.
5. A prepared speech must be written by the student using the speech delivered in competition. (exception-Declamation) No student may perform a speech written by another student. No student may perform a work, essay, editorial, etc., from any other source as his/her own. Those portions of any written speech, which are the ideas or actual words of any author other than the student must be credited to the actual author. It is the responsibility of the individual student to have a written copy of the speech, complete with footnotes for any researched portion of the speech, at the State Tournament. In Informative Speaking, in which visual aids may be used, the requirements for original authorship apply to the speech, not to the visual aids. Students should not be penalized for using purchased items or professionally produced visual aids.
6. Original prose, poetry, plays and stories as well as works by unpublished authors are not eligible for competition in the interpretation events.
7. A student may not perform a memorized work, either of his/her own or another's authorship, in an extemporaneous event. Those portions of a speech which are quoted should have credit given to the actual author.
- 8.. **The decision by a judge is final.** If, however, questions and/or controversy surround the decision or the student's performance/preparation, a **coach** may file a question or grievance with the Grievance Committee by contacting the KESDA Director. There will be two board members on site to entertain grievances during the tournaments.
9. The responsibility for performance clearance or royalty payments is the responsibility of the school performing the material.

10. Students may compete only for the school in which they are enrolled.
  - A. **Junior Division.** Students in grades 4-8 may enter the **Junior Division**. Students in the 9th grade may compete in the Junior Division, provided they are enrolled in a junior high school.
  - B. **Senior Division.** The **Senior Division** will be comprised of only senior high schools as defined by their particular district. (Grades 9-12 or grades 10-12)
  - C. A student may enter only one division in a given school year.
11. All performances must be presented in English.
12. PLEASE STUDY CAREFULLY ALL TIME LIMITS FOR ALL EVENTS...
13. Judges are instructed that any entry exceeding the 30 second grace period may not receive first place in the round. **There is no penalty for slight overtime in Impromptu Speaking, Extemporaneous Speaking, and Improvisational Pairs**
14. Students observing and/or competing in a round of competition are expected to have courteous, considerate, attentive, and polite audience behaviors. Any disruptive, rude, and/or unethical behaviors could be subject to actions by the Board of Directors or the Grievance Committee.
15. Students cannot use the same selection or speech topic(s) in multiple events.
16. Schools must supply one approved judge for every 6 entries or portion thereof for the Junior Division and Senior Division. There will be a \$5.00 judge fee per uncovered entry. Coaches will certify when they register judges for KESDA that they have held their own judges' training workshops or sessions with these judges. Coaches will be held accountable for their judges' actions and will be called into the tabulation room to solve problems created by any judges they have brought. Each judge must have a handbook from the current year (provided by his/her sponsoring coach) in hand to obtain his/her ballots. In addition, the Board's members will gladly hold judge training workshops as in the past for any coaches who feel unsure or for new coaches. For example, if the entry form contains 35 entries and you have 4 judges, that means that your school is covering 24 entries with your judges. Therefore, your school would have 11 uncovered entries. (35-24=11) Since the fee is \$5.00 per uncovered entry, your school's fee would be \$55.00. Duo counts once in terms of computing the number of judges needed and twice for entry fees.
17. Schools entered in any KESDA activity must be accompanied and be supervised, during the activity, by the Speech Coach or a certified employee of the specific school district.
18. Movement, eye contact, and physical contact in introductions is permissible in any part of the introduction that is not a part of the published work.
19. All KESDA Speech Tournament participants will receive a written critique of all performances. Judges are encouraged to clearly identify the reason for the decision.
20. All teams competing in any KESDA Individual Events tournament **MUST** provide at least **three** of their required judges to participate in the tournament. **If the school entry only requires between 1-3 judges, a minimum of 1 is required in order for the school to compete.** Schools may not compete unless they provide at least a portion of their required judges (see rule 16). This rule applies when judges are needed at tournaments with individual events.

21. No oral critiques will be permitted at the State Tournaments. Also, no judge is to question where students are from or threaten students verbally that they will be penalized.
22. The KESDA organization reserves the right at any time to report inappropriate behavior on the part of students, judges or coaches to the administration of the schools involved.
23. All stand-by judges **MUST** remain in the judging area until all slots are filled for each round and are announced. **Failure to do so will result in schools being assessed a \$10.00 penalty.**
24. The tabulation room staff of each state tournament shall include the Director, the Tournament Director, the Board Members representing that division, and up to three other head coaches.
25. KESDA board members are available to provide training sessions for anyone with questions regarding judging.
26. All fees for tournaments must be paid at the time of registration. No fees will be billed to the school in the event of drop fees or miscalculations. Be prepared to pay with a personal check or cash.
27. No judges will discuss any aspects of the competition before, during, or after the round.
28. Cell phones are to be banned from any competition rooms. If a student has a cell phone vibrate or ring in any fashion during a round, that student will be dropped to the lowest rank (5<sup>th</sup>) for that round. If a non-competing student, parent, judge, or guest has a cell phone vibrate or ring in any fashion during a round, the host school of that student, parent, judge, or guest will be assessed a \$50 fine and/or forfeit the host school's \$50 judge bond.

## **SECTION II: EVENTS**

### **Junior Division**

Broadcast Announcing  
Declamation  
Duet Acting  
Extemporaneous Speaking  
Group Interpretation  
Impromptu Speaking  
Improvisational Pairs  
Interpretation of Literature  
Poetry  
Prose  
Public Speaking  
Solo Acting  
Storytelling

### **Senior Division**

Broadcast Announcing  
Declamation  
Dramatic Interpretation  
Duo Interpretation  
Extemporaneous Speaking  
Group Interpretation  
Humorous Interpretation  
Impromptu Speaking  
Improvisational Pairs  
Informative Speaking  
Persuasive Speaking  
Poetry  
Prose  
Storytelling  
Student Congress

**BROADCAST ANNOUNCING**  
**Junior and Senior Division**

Broadcast Announcing is an event that enables the competitor to study and practice vocal skills and reporting techniques. The contestant will explore commercials, news, and/or a program consisting of any of the previous types.

The purpose of Broadcast Announcing is to acquaint the student with effective broadcast writing and effective delivery techniques. Thereby, developing the contestant's appreciation for and skills in communicating a message and in vocal production. Thus, the student will spend much time prior to a tournament practicing from all types of broadcast scripts as a means of self analysis and of polishing/perfecting his/her vocal qualities and in successfully communicating the message(s) contained within the script.

The student will automatically compete in three rounds.

1. There is no time limit for Broadcast Announcing in preliminary rounds (*except prepared news broadcast –Round II*). In these rounds, student must present all of the copy as it appears on the script.
2. In quarters, semis, and finals, students must edit the copy to fit the time limit of **five minutes**. There is no grace period for this event, and students who exceed the time limit in elimination rounds must be penalized a minimum of 1 rank.
3. For rounds having five minutes or thirty minutes of prep time, the student will arrive at the room ready to present his or her script. Students will draw in a separate room with a proctor.
4. For the prepared news broadcast round, the student will need no prep time. The students should come into the room one at a time, give a copy of the script to the judge, and deliver their broadcast.
5. When the student is finished, the judge should collect the script and call the next contestant. Students must remain outside the room until it is time to perform. If the student that has completed their event is not doubling, they may remain in the competition room and respectfully observe the other contestants.
6. Students are not allowed to alter first or third round copy in any way, but may use transitions in the news program.
7. In quarters, semis and finals, students must edit the copy and include an impromptu commercial to fit the five minute time frame. During these rounds, a student may use a stopwatch while performing as judges **will not** give time signals.
8. An introduction and sign-off are required in all news programs, but are not part of the Round I commercial.
9. The type of broadcast varies from round to round and, as noted above, rules vary according to the type of script being used for that round. Scripts will rotate as follows:
10. The rules for the Prepared News Broadcast (*Round II*) will be as follows:
  - a. The student will prepare a three-minute news script using up-to-date material. The students may find material in AP script (available at local radio stations), newspapers, internet sites, etc.
  - b. The three-minute time limit in the round must be observed (there is a 30 second grace period both

- above and below the time limit.)
- c. Students must not use the same script from another tournament.
  - d. Students must bring copies of the script for the judges. These scripts will be turned in to the tournament director in case there are any future questions about reusing scripts.
  - e. A brief commercial (15 seconds – suggested length) must be included in the broadcast.

### **STRUCTURE BY ROUND**

<b>Round 1</b>	-	<b>Commercial copy (5 minute prep)</b>
<b>Round 2</b>	-	<b>Prepared News Broadcast (No Prep)</b>
<b>Round 3</b>	-	<b>News Program (15 minute prep)</b>
<b>Quarter Finals</b>	-	<b>Edited News Program (30 minute prep)</b>
<b>Semi Finals</b>	-	<b>Edited News Program (30 minute prep)</b>
<b>Finals</b>	-	<b>Edited News Program (30 minute prep)</b>

### **Tips for Coaches, Judges, & Students**

- *Judges should not allow other students to listen before they have performed. Contestants must remain outside the room until called upon to speak.*
- *Remember that this is **Broadcast Announcing**. Students must be judged solely on the basis of what is heard. Do not judge eye contact, facial expressions, body movement or any other form of non-verbal communication. Judges may wish to turn their backs to the contestants.*
- *Second round news scripts will be prepared prior to the tournament by students and should include up-to-date material. The arrangement and choice of material should be considered as well as the delivery.*
- *Do judge articulation, fluency, conviction, accuracy, clarity and variety of voice, understanding of content, appropriate tone and pronunciation.*
- *In news programs, transitions should be appropriate.*
- *In quarters, semis and finals, editing skills should be judged. Relevance of news selection and the arrangement of the articles should be considered.*

## DECLAMATION Junior and Senior Divisions

Declamation is the analysis and oral interpretation of a speech composed and presented by another individual at some previous time to a specific audience.

The purpose of Declamation is to acquaint the student with notable examples of effective speeches that influenced the times in which they were originally delivered. In addition, the student will develop knowledge and skills in oral interpretation and public speaking.

The student should select a speech and speaker, that as a result of this given speech, made an impact during a specific time, influenced a movement, or made a difference in terms of a given issue, situation, or problem. In addition, the speech should still be timely; in that the subject must be relevant to the time in which we live. Senior and Junior Division may use published contest speeches. Published speeches may be found in *Vital Speeches*, *Winning Orations*, Internet web sites, or by contacting the original speaker for a Transcript. Historical sources also may be used as resources.

Thus, the student will need to research the period in which the speech was originally delivered to determine the context or climate of the social, economic, political, religious, etc. setting.

The contestant will need to conduct a very detailed analysis of the speech in terms of the specific subject, specific purpose, central idea, main points, types of supporting materials, etc. This is necessary in order that the contestant knows exactly what the speaker was attempting to accomplish and the planned method for that accomplishment. This analysis in turn will enable the competitor to know which ideas need what interpretation techniques.

The student must write an original introduction that should prepare the listeners for the interpretation that is to follow. It should contain information such as: relevance of the selection; a description of when, where, and why it was delivered; influences felt as a result of the speech having been delivered; reactions of critics or historians to the original presentation; and a description of the economic, historical, sociological, political, and/or religious setting in which it was given.

The mission of the student is to orally interpret the speech as he/she believes, based upon research, was the delivery style or technique of the original speaker. The goal is to communicate via interpretation the intended meaning(s) of the speech writer. Thus, the student competing in this event will need to study the fundamental skills of oral interpretation and public speaking. This event requires skills from both areas.

The speech must be delivered from memory. **No visual aids or a podium are to be used.** Movement and gestures may be used but must stem naturally out of the speech content. All movement must reinforce the idea that is being uttered at the time the movement is being used.

The student will need to display skills in vocal and bodily delivery that are designed to communicate the intended meaning of the original speaker.

If a longer speech is selected and a cutting must be performed, the student must remain true to the speaker's intent.

**Time limit: 6 minimum and 10 maximum.**

## DRAMATIC INTERPRETATION

### Senior Division

Dramatic Interpretation is the presentation, by the contestant, of a scene with one or more characters from a published play, novel, short story, or screenplay. The techniques of oral interpretation are to be used in such a way that the audience members recreate the scene and action in their minds.

The purpose of dramatic interpretation is to acquaint the student with literature via the art of oral interpretation. The student will learn effective techniques of oral interpretation. Further, the student through analysis of literature will investigate a broader comprehension of life. The student will study writing techniques. The contestant will want to widely read works that have been published. A literary work that is well written, has a definite story line and deals with a subject that is relevant to the contestant and audience, should be selected.

Once a work has been selected, an analysis of the total source must be done. This should involve a detailed study of plot structure, characters, symbolism, theme, etc. A scene or scene(s) should be selected for competition, which consists of direct dialogue of one or more characters. In making this selection, the scene(s) must adhere to the overall intent of the author. In addition, the cutting must be a self-contained unit.

If more than one scene is incorporated into the cutting, the contestant will probably need to write transitions between the scenes.

An original introduction needs to be written. This should include the title, name of author, needed background information, and consist of a style/content that will set the mood and pace for what is to follow.

At this point in preparation, you will wish to do several drafts of the manuscript; working for fluency, meaning, builds, adherence to the theme, compliance with the plot structure, characterization, and the time factor.

Now that the contestant has a complete manuscript, the next phase of work is to memorize the manuscript.

During practice sessions, it should be remembered that this is not an acting event. The goal is to use just enough facial expressions, vocal techniques and bodily delivery that you stimulate the audience into seeing the story and characters "unfold" in their minds. **Bending, stooping, and turning are permissible. A student should not be penalized for minor movement. Students will be allowed to utilize an area the size of a hula hoop for movement to add to their characterization.** The characters should be distinguished through different vocal techniques, facial expressions, and muscle tones. Character angles may be used if so needed and/or desired.

Other criteria include the following:

1. Original selections and works by unpublished authors are not eligible for competition.
2. The performance must be in English.
3. The competing student and/or school is responsible for securing permission and/or paying royalties to perform the work.
4. The presentation must be memorized. A manuscript cannot be used.

**The minimum and maximum time is 6-10 minutes.**

## DUET ACTING Junior Division

Duet acting is the performance by two actors of a scene from a published play, novel, short story, or screenplay portraying single or multiple characters.

The purpose of Duet Acting is to acquaint the student with notable examples of good literature. In addition, the student will learn fundamental skills of acting.

The students will select a scene which is self contained and is reflective of the writer's intent in the total work. The scene should have a logical beginning, middle, and end. The students will need to carefully study the entire work in terms of plot structure, theme, etc. prior to performing a cutting. The cutting must be direct dialogue and should be equally divided between the two characters. If multiple scenes are selected, transitions may be needed. After having cut and prepared the manuscript, the character analysis must be done for each character portrayed. You will need to study the total work for clues about the characters. Characteristics to study are listed below:

1. Age
2. Appearance
3. Personality
4. Relationships with the second character
5. Driving force in life
6. Educational level
7. Mannerisms
8. Type of work
9. Environment in which the character lives
10. Problems confronted or avoided by the character

Blocking and stage business must be added to assist in bringing the scene to life and to help communicate the essence of the characters. There are to be no hand props. A table and two chairs may be used. Movement and stage business should stem naturally out of the selection and as a result of the nature of the characters.

The performance must contain an original introduction which prepares the audience for the performance. It should contain the title of the complete work, the name of the author, the setting, etc.

The competing student and/or school is responsible for securing permission and/or paying royalties to perform the work.

Original plays, novels, or short stories or works by unpublished authors are not eligible for competition.

The performance must be in English.

**The minimum and maximum time is 6-10 minutes.**

## DUO INTERPRETATION Senior Division

Duo Interpretation is an interpretation by two individuals, of a scene or scenes from a published play, novel, short story, or screenplay.

The purpose of Duo Interpretation is to acquaint the students with literary works. The student, in addition, will learn the skills of interpretation.

The contestant will need to find a selection that is relevant to the reader and the projected audience. A very careful analysis of the total work must be performed prior to selecting a scene or scenes to be included in the presentation. The scene or scenes selected should reflect the total whole of the writer's work and should be a self contained unit in that it has a beginning, middle, and end. Needless to say, the performers will find it necessary to do a character analysis of the characters involved in the cutting. In re-reading literary work, look for clues as to the individual character's personality, motives, etc. Some aspects that you might wish to consider are:

1. Age?
2. Education?
3. Profession?
4. Appearance?
5. Mannerisms?
6. Motivation?
7. Relationship to the other character?
8. Type of environment in which located?
9. Beliefs? Values?
10. Personality?

If more than one scene was selected from the total work for inclusion in the presentation, they will probably need to be unified by original transitions. So, you are now ready to prepare your manuscript. Work it through a couple of drafts to be sure that you are within the time limit, that it flows, and that it contains the necessary information to communicate the intended message of the writer. Once you are satisfied with the manuscript, begin practice sessions.

In practicing, you must remember that this is an interpretation event as opposed to an acting event. Thus, you must use restraint and moderation so that the real stage action will take place in the mind's eye of the listeners. You want to provide enough of a stimulus in terms of vocal and bodily delivery that your listeners see the actions and characters in their minds as opposed to on the stage or in front of the room. Remember that character placement is to be off stage. As you practice, work for empathic gestures that help to communicate what the character is feeling. Minor movement is allowed. **Students are allowed to utilize an area approximately the size of a hula-hoop.** During the original introduction, students are allowed to look at and make physical contact with each other if so desired. During the scripted performance, however, they are not to make eye or physical contact of any kind.

An introduction that prepares the audience for the scene or scenes that follow is mandatory and must be shared by both contestants.

The competing student and/or school is responsible for securing permission and/or paying royalties to perform the work. Works by unpublished authors are not eligible for competition.

**The minimum and maximum time is 6-10 minutes.**

## EXTEMPORANEOUS SPEAKING Junior and Senior Division

Extemporaneous Speaking is a form of public speaking in which the speaker draws three current event questions, selects one, prepares and/or practices for thirty minutes, and then presents an answer to the question in the form of a speech using no more than one note card.

The purpose of Extemporaneous Speaking is to acquaint the student with current events and to develop effective thinking and speaking skills.

Questions will be written prior to the state forum dealing with national and international events during the current school year. The student will thus need to establish a filing system of articles, facts, etc. regarding current events on both a national and international level. Constant reading of news oriented documents is necessary, and so is constant filing of information. National news magazine, legitimate news organizations, web sites, newspapers, and news broadcasts are sources for factual information. You will need to develop a system of filing that works for you. There is no one prescribed system. However, keep in mind that these files must be transported to the tournament and that you will have only thirty minutes to find the information about the topic that you drew, plan the speech, and practice delivery. Thus, your system must provide for immediate access to information regarding any given topic. This explanation has implied, rightly so, that much of your practice time will be spent in filing information.

You will also want to work for an ability to carefully analyze the question that was drawn. What will be the best way of breaking the topic down or what will be the best way of organizing your answer? It is imperative that you directly answer the question. Many beginning speakers talk their way around the questions and never really get around to a specific answer.

The answer that you plan (speech) must contain an **introduction, body, and conclusion**. Thus, you will want to spend some practice sessions exploring the purposes of each of these three parts of an effective speech so that you will know what you are expected to accomplish in each. In addition, you will want to explore the types of supporting materials that can be used to develop or prove a main point. Once you have learned these types, you want to practice using them and to be sure that you are filing materials that can be used in these ways. Then, you will want to run practice sessions attempting to accomplish those goals or techniques.

Speakers **must provide** oral source documentation within the speech. This requires some practice so that smooth techniques are developed. In addition, the presentation of quoted or paraphrased materials requires practiced techniques.

You will practice many speeches and many topics prior to the tournament. Yet, it must be remembered that there are not to be any "canned" speeches. Your files should not contain (and your presentation certainly cannot consist of) speech(es) that you have previously prepared and/or delivered. This is extemporaneous speaking which includes planning and delivering a speech within a block of thirty minutes. You will want to work on the traditional skills that are deemed necessary for effective public speaking such as: central idea, main points, transitions, supporting materials, organization of ideas, sign posts, eye contact, facial expressions, gestures, conversational tone, vocal emphasis, vocal variety, movement and/or gestures designed to give emphasis to the main ideas, etc.

**The Junior Division minimum and maximum time is 3-5 minutes and is 5-7 minutes for the Senior Division. No penalty for slight overtime (1-5 seconds).**

**JUDGES ARE TO PROVIDE VISUAL TIME SIGNALS DURING THE PRESENTATION.**

## GROUP INTERPRETATION Junior and Senior Division

Group Interpretation is an interpretation, from a manuscript, by three, four, or five performers, of a scene or scenes from a published literary work.

The purpose of Group Interpretation is to acquaint the students with literary works. The student, in addition, will learn the skill of interpretation. The contestants will need to find a selection that is relevant to the readers and the projected audience. A very careful analysis of the total work must be performed prior to selecting a scene or scenes to be performed. The scene or scenes selected should reflect the total whole of the writer's work and should be a self-contained unit in that it has a beginning, middle, and end. Needless to say, the performers will find it necessary to do a character analysis of the characters involved in the cutting. In re-reading literary work, look for clues as to the individual character's personality, motives, etc. Some aspects that you might wish to consider are:

*Age?*

*Education?*

*Profession?*

*Appearance?*

*Mannerisms?*

*Motivation?*

*Relationship to the other character(s)?*

*Type of environment(s) in which located?*

*Beliefs/Values?*

*Personality?*

If multiple scenes were selected from the total work for inclusion in the presentation, they will probably need to be unified by original transitions. So, you are now ready to prepare your manuscript. Work it through a couple of drafts to be sure that you are within the time limit, that it flows, and that it contains the necessary information to communicate the intended message of the writer. Once you are satisfied with the manuscript, begin practice sessions.

In practicing, you must remember that this is an interpretation event as opposed to an acting event. Thus, during the scripted performance there should be no on-stage eye contact or physical contact between actors (with the exception of the original introduction – for this brief section <original introduction> only, eye and physical contact *is* allowed if so desired). You want to provide enough of a stimulus in terms of vocal and bodily delivery that your listeners see the actions and characters in their minds as opposed to on the stage or front of the room. **Remember that each performer must use a binder and that character placement is to be off stage.** As you practice, work for empathic gestures that help communicate what the character is feeling. An introduction that prepares the audience for the scene or scenes that follow is mandatory and must be shared by contestants.

**Unlimited movement is allowed.**

**The group may use up to five chairs in the performance.**

**Time limit: 6-10 minutes, 30 second grace period**

The competing student and/or school is responsible for securing permission and/or paying royalties to perform the work. Works by unpublished authors are not eligible for competition.

Schools may only enter three teams. Registration is \$5 per student per team.

## HUMOROUS INTERPRETATION

### Senior Division

Humorous Interpretation is the presentation by a contestant of a scene with one or more characters from a published play, novel, short story, or screenplay. The techniques of oral interpretation are to be used in such a way that the audience members recreate the scene and action in their minds.

The purpose of Humorous Interpretation is to acquaint the student with literature. The student will learn effective techniques of oral interpretation. Further, the student through analysis of literature will investigate a broader comprehension of life. The student will study writing techniques used by the writer.

The contestant will want to read widely. The selection should have a definite story line and should deal with a subject that is relevant to the contestant and audience.

Once a work has been selected, an analysis of the selection must be done. This should involve a detailed study of plot structure, characters, symbolism, theme, etc. A scene or scene(s) should be selected for competition, which consists of direct dialogue with one or more characters. The dialogue should be nearly equally divided between the characters. In making this selection, the scene(s) must adhere to the overall intent of the writer. In addition, the cutting must be a self-contained unit.

If more than one scene is incorporated into the cutting, the contestant will probably need to write transitions between the scenes.

An original introduction needs to be written. This should include the title, name of author, needed background information, and a style/content that will set the mood and pace for what is to follow. At this point in preparation, you will wish to do several drafts of the manuscript; working for fluency, meaning, builds, adherence to the theme, compliance with the plot structure, characterization, and the time factor.

The next phase of work is to memorize the manuscript.

During practice sessions, it should be remembered that this is not an acting event. The goal is to use just enough facial expressions, vocal techniques and bodily delivery that you stimulate the audience into seeing the story and characters "unfold" in their minds. **Bending, stooping, and turning are permissible. A student should not be penalized for minor movement. Students will be allowed to utilize an area approximately the size of a hula-hoop to add to their characterization.** The characters should be distinguished through different vocal techniques, facial expressions, and muscle tones. Character angles may be used if needed and/or desired.

Original works by unpublished authors are not eligible for competition.

The performance must be in English.

The competing student and/or school will be responsible for securing permission and/or paying royalties to perform the work.

**The presentation must be memorized.** A manuscript cannot be used.

**The minimum and maximum time is 6-10 minutes.**

**IMPROMPTU SPEAKING**  
**Junior and Senior Divisions**

Impromptu Speaking is an event in which the contestant will be presented with a short quotation on general interest, political, economic, and/or social issues and will have a maximum of three minutes to prepare a speech dealing with the quotation.

The purpose of Impromptu Speaking is to train the student in creative thinking and to effectively speak on-the-spot.

The contestant will want to work in practice sessions on analysis of subjects, depth of thought, projection of central ideas, establishment of clear purposes, learning to phrase clear main points, logical and organized ideas. Yet, there must be an element of creativity in the thinking process and in the style of presentation. This is not mini-extemporaneous speaking.

The speech should include an introduction, body, and conclusion.

Students may speak from one note card if they wish.

In practice sessions, students may wish to build a file of quotes, light witty topics, questions, etc. from which they draw and then practice preparing and giving speeches in this mode.

The ***high school contestant***, once presented with the quotation, ***has a total time available of 7 minutes.***  
**The speech must be a minimum of 4 minutes:**  
**The remainder of the time can be used in preparation or in delivery.**

The ***middle school contestant***, once presented with the quotation, has a total time available of 10 minutes. The speech must be a minimum of at least two minutes and cannot exceed 5 minutes in its delivery.

**Judges are to provide oral time signals during prep time and hand signals during performance time. No penalty for slight overtime.**

**\*\*\*Students are no longer required to remain in the competition room after performing.**

## IMPROVISATIONAL PAIRS Junior and Senior Divisions

The objectives of improvisational pairs are to stimulate the minds of the performers, to improvise characterizations using effective acting, story development, and to explore dramatic structure.

Each team will be given a situation each round of competition. All other contestants in that given round will be given the same topic. The topic will only describe a situation; it will not reveal the nature of the characterizations. **STUDENTS WILL BE GIVEN SITUATIONS THAT ARE HUMOROUS OR DRAMATIC.**

**There is no grace period.** A table and two chairs can be used.

Students entering this event at the will want to understand the components of plot structure. In addition, the students will need to have criteria in mind for character analysis so that they can in turn use this criterion for building a character.

The students will want to be familiar with basic acting techniques, blocking, and stage business.

In practice sessions the team would be well advised to create a file of situations, draw from that file, limit prep time to three minutes, perform for a minimum of five minutes, and then be critiqued. If, in practice sessions, the same situation is drawn multiple times, create different characters in that same setting or situation.

This event requires that you study human behaviors, motivations, and in general pay attention to how and why people react differently in a given situation.

The scene that is improvised should be a unified whole. Simply stated, it should contain *a beginning, middle, and end*. It should adhere to good plot structure and it should project depth of personality of the characters in the given situation that was drawn. The contestant would be wise to consult fundamental acting and/or improvisational texts. A brief introduction of the scene by the students is also required.

**In Senior Division the performance must be a minimum of three minutes and a maximum of six minutes;** the students are given a maximum of **three minutes** before the performance for preparation time (**this is timed separately from the performance time**).

**In Junior Division the performance must be a minimum of three minutes and a maximum of six minutes;** the students are given a maximum of **five minutes** before the performance for preparation time (**this is timed separately from the performance time**).

**No penalty for slight overtime (1-5 seconds).**

**Judges are to provide oral time signals during preparation and hand-visual signals during performance.**

**\*\*\*Students are no longer required to remain in the competition room after performing.**

**INFORMATIVE SPEAKING**  
**Senior Division**

Informative speaking is the communication of data, information, ideas, examples, statistics, testimony, etc. via a speech so that the audience will become more enlightened about the topic that is being addressed in the speech.

The purpose of Informative Speaking is to assist the contestant with research techniques. In addition, the student will learn principles and skills of effective public speaking.

Audience analysis is vital to any type of public speaking. Thus, the contestant will want to do an analysis of projected audiences and the environment in which the speech will be delivered. Traditional audience analysis criteria as listed in any modern public speaking textbooks should be used to perform this analysis. After having looked at the demographics of the audience, the contestant will want to perform a self-analysis in terms of interest, and existing knowledge, etc. to determine a topic that will meet the needs of the audience, speaker, and the occasion. The topic must be relevant to the speaker and audience.

Extensive research is needed to fully understand all the innate aspects of any subject, problem, or situation. Once the initial research is completed, the student will want to formulate a purpose statement, tentative central idea, main points, sub points, etc. A variety of supporting materials should be used to substantiate the major ideas so that the speech will have more depth, credibility, and interest for the audience. From this planning outline, a manuscript is written for the introduction, body, and conclusion. The contestant will need to comprehend the purposes and approaches to each of the three parts of the speech. The manuscript should be taken through several rewrites so that clarity can be reached, additional information can be inserted, as well as other information can be deleted. The student will want to study the types of organizational plans so that the best arrangement of ideas has been selected for the order of the information. It must be noted that this speech is not to use the problem-solution arrangement. Once the manuscript appears to be communicating what the student speaker wishes to communicate, the next phase is memorization.

Once memorized, the student will want to practice delivery for fluency, vocal delivery techniques, and nonverbal techniques. While movement and gestures are allowed, they must stem naturally out of the content and must be designed to reinforce the words with which they are delivered. Visual aids can be used but must reinforce the information that is being shared by the speaker.

**The minimum and maximum time is 7-10 minutes.**

**A manuscript must be submitted during the on-site State Tournament registration via CD (one that can be kept by the tournament director). Manuscripts should be typed.**

**The following statement should be turned in as a ‘signature form’ along with the CD. The ‘signature form’ should be signed by the student and coach signifying that the speech is the original work of the student.**

**This is the original work of**

\_\_\_\_\_  
**(Name of Student)**

**Signed:** \_\_\_\_\_  
**(Student’s signature)**

**Signed:** \_\_\_\_\_  
**(Coach’s signature)**

## INTERPRETATION OF LITERATURE

### Junior Division

Interpretation of Literature is the presentation of a scene(s) from a published play, novel, short story or screenplay using the techniques of oral interpretation in such a way that the audience members recreate the scene and action in their minds.

The purpose of Interpretation of Literature is to acquaint the student with plays, novels, short stories, and screenplays as forms of literature. The student will learn effective techniques of oral interpretation. Further, the student through analysis of literature will investigate a broader comprehension of life. The student will study writing techniques used by the writer.

The contestant will want to widely read plays, novels, short stories, and/or screenplays that have been published. A work that is well written, has a definite story line and deals with a subject that is relevant to the contestant and audience should be selected.

Once a selection has been made, an analysis of the total work must be done. This should involve a detailed study of plot structure, characters, symbolism, theme, etc. A scene or scene(s) should be selected for competition, which consists of direct dialogue between two or more characters. The dialogue should be nearly equally divided between the characters. In making this selection, the scene(s) must adhere to the overall intent of the writer. In addition, the cutting must be a self-contained unit. If more than one scene is incorporated into the cutting, the contestant will probably need to write transitions between the scenes. An original introduction needs to be written. This should include the title, name of author, needed background information, and a style/content that will set the mood and pace for what is to follow.

At this point in preparation, you will wish to do several drafts of the manuscript; working for fluency, meaning, builds, adherence to the theme, compliance with the plot structure, characterization, and the time factor.

Now that the contestant has a complete manuscript, the next phase of work is to memorize the manuscript. During practice sessions, it should be remembered that this is not an acting event. The goal is to use just enough facial expressions, vocal techniques and bodily delivery that you stimulate the audience into seeing the story and characters "unfold" in their minds. Any overt movement must be limited to empathic gestures of the hands, arms, and head. **Bending, stooping, and turning are permissible. Other minor movement is allowed.** Students can utilize an area the size of a hula-hoop for movement to add to their characterization. The characters should be distinguished through different vocal techniques, facial expressions, and muscle tones. Character angles may be used if so needed and/or desired.

Original works and works by unpublished authors are not eligible for competition.

The performance must be in English. The presentation must be memorized.

The competing student and/or school will be responsible for securing permission and/or paying royalties to perform the work.

**The minimum and maximum time is 6-10 minutes.**

**PERSUASIVE SPEAKING**  
**Senior Division**

Persuasion is the art of affecting behavior. Thus, Persuasive Speaking is affecting the behaviors of others via a speech designed to actuate, to convince, and/or to stimulate. The purpose of Persuasive Speaking is to acquaint the contestant with the types of persuasion that are encountered in daily living. Further, the student will learn detailed research and public speaking skills.

Audience analysis is vital to any type of public speaking. Thus, the contestant will want to do an analysis of projected audiences and the environment in which the speech will be delivered. Traditional audience analysis criteria as listed in any modern public speaking textbook should be used to perform this analysis. After having looked at the demographics of the audience, the contestant will want to perform a self-analysis in terms of interest, existing knowledge, etc. to determine a topic that will meet the needs of the audience, the speaker, and the occasion.

Extensive research is needed to fully understand all the innate aspects of any subject, problem, or situation. Once the initial research is completed, the student will want to formulate a purpose statement, a tentative central idea, main points, sub points, etc. A variety of supporting materials should be used to substantiate the major ideas so that the speech will have more depth, credibility, and interest for the audience. From this planning outline a manuscript is written for the introduction, body, and conclusion. The contestant will need to comprehend the purposes and approaches to each of the three parts of the speech. The manuscript should be taken through several rewrites so that clarity can be reached, additional information can be inserted, and other information can be deleted. The student will want to study the types of organizational plans so that the best arrangement of ideas has been selected for the order of the information.

Once the manuscript appears to be communicating what the student speaker wishes to communicate, the next phase is memorization.

Once memorized, the student will want to practice delivery for fluency, vocal delivery techniques, and nonverbal techniques. While movement and gestures are allowed, they must stem naturally out of the content and must be designed to reinforce the words with which they are delivered. Visual aids can be used but must reinforce the information that is being shared by the speaker.

**The minimum and maximum time is 7-10 minutes.**

**A manuscript must be submitted during the on-site State Tournament registration via CD (one that can be kept by the tournament director). Manuscripts should be typed.**

**The following statement should be turned in as a ‘signature form’ along with the CD. The ‘signature form’ should be signed by the student and coach signifying that the speech is the original work of the student.**

**This is the original work of**

\_\_\_\_\_  
**(Name of Student)**

**Signed:** \_\_\_\_\_  
**(Student’s signature)**

**Signed:** \_\_\_\_\_  
**(Coach’s signature)**

**POETRY INTERPRETATION**  
**Junior and Senior Divisions**

Poetry Interpretation is the reading aloud of poetry using the face, voice, and body to suggest the intended meaning of the writer in such a way that the audience member(s) recreates the happenings in the mind's eye.

The purpose of Poetry Interpretation is to acquaint the contestant with poetry as a type of literature and to develop a love for reading. Further, the student will learn the oral interpretation techniques and skills needed to effectively read poetry aloud.

The student will need to select a poetry work from the narrative, lyric, or dramatic types of poetry. Song lyrics and drama written in verse can be performed in the poetry event. The work selected should be written about a vital subject that is relevant to both the contestant and the audience members. Good literary value and effective writing techniques should be present in the selection.

A complete analysis needs to be performed on the selection in terms of plot structure, character analysis, figurative language, figures of speech, meter, writing style, purpose, etc. Then, a cutting may need to be done so that the performance is within the time limits. The cutting must be a self-contained unit and should be true to the intent of the writer. In planning the cutting or program, one may use one single on-going poem or may use multiple poems. If multiple poems are used, the student will probably need to write transitions that unify the poems in a program. An original introduction will need to be written which reveals the name of the literary work, the author, sets the moods, and gives all necessary background to an understanding of the reading that is to follow. A manuscript will then need to be prepared and be taken through several drafts.

Next, the contestant will want to mark the manuscript as to what words are to be stressed, when to pause, what vocal inflections are to be used, as well as a multitude of other nonverbal and verbal messages that the reader wishes to use in communicating the intended meanings of the writer.

The student will want to practice aloud for such things as freedom from the script, facial expressions, character voice(s) and placement, eye contact, muscle tones, vocal delivery, etc. As practice sessions are conducted, the contestant should keep in mind that this is not an acting event. **Thus, there is to be no movement of the feet.** The movement must be restricted to emphatic gestures of the hands, arms, and head and muscle tones.

Unpublished poetry works are not eligible for use in competition.

The performance is to be in English only.

**The minimum and maximum time for Junior and Senior Division is 5-10 minutes.**

## PROSE INTERPRETATION Junior and Senior Divisions

Prose Interpretation is the reading aloud of a prose selection using the face, voice, and body to suggest the intended meaning of the writer in such a way that the audience member(s) recreates the happening of the prose work in the mind's eye.

The purpose of Prose Interpretation is to acquaint the contestant with prose as a type of literature and to develop a love for reading. Further, the student will learn the oral interpretation techniques and skills needed to effectively read prose aloud.

The student will need to select a prose work from the narrative, descriptive, or expository types of prose. **Plays are not eligible.** The work selected should be written about a vital subject that is relevant to both the contestant and the audience members. Good literary value and effective writing techniques should be present in the selection.

A complete analysis needs to be performed on the selection in terms of plot structure, character analysis, writing style, purpose, etc. Then, a cutting may need to be done so that the performance is within the time limits. The cutting must be a self contained unit and should be true to the intent of the writer. In planning the cutting or program, one may use one single on-going part or may use multiple sections. If multiple sections are used, the student will probably need to write transitions that pull together the multiple sections.

An original introduction will need to be written which reveals the name of the literary work, the author, sets the moods, and give all necessary background to an understanding of the reading that is to follow. A manuscript will then need to be prepared and be taken through several drafts.

Next, the contestant will want to mark the manuscript as to what words are to be stressed, when to pause, what vocal inflections are to be used, as well as a multitude of other nonverbal and verbal messages that the reader wishes to use to communicate the intended meanings of the writer.

The student will want to practice aloud for such things as freedom from the script, facial expressions, character placement, eye contact, muscle tones, vocal delivery, etc. As practice sessions are conducted, the contestant should keep in mind that this is not an acting event. **Thus, there is to be no movement of the feet.**

Unpublished prose works are not eligible for use in competition. The performance is to be in English only.

**The minimum and maximum time for Junior and Senior Division is 5-10 minutes.**

**PUBLIC SPEAKING**  
**Junior Division**

Public Speaking is the preparation and delivery of a speech that is designed to inform or persuade the audience about a state, regional, national, or international topic of relevance to the given audience.

The purpose of Public Speaking is to acquaint the student with important state, regional, national, or international current events. A second purpose is the initial study of public speaking skills and the acquisition of effective communication abilities.

The student will need to do an initial study of public speaking skills which should involve such things as types of speeches, purposes, central idea formation, outlining, types of supporting materials, types of organization, etc. The student will then need to study audience analysis and how to select a topic. Based upon this study and based upon reading current event type documents, the student should select a topic that is relevant to the speaker, the audience and the occasion. **The student must include an introduction that introduces the topic to the audience, a body where supporting details prove the topic, and a conclusion that wraps up the speech for the audience.**

The contestant should next write an outline draft of the speech and revise it based upon information researched. The outline will then be converted into manuscript form, which will need to go through several drafts. Once the contestant is satisfied that the manuscript contains the information that is to be communicated, the next phase is memorization.

Once memorized, the student will practice for fluency, vocal delivery techniques, and nonverbal delivery techniques. As the student practices, many flaws in the speech manuscript will be detected and thus the manuscript will be somewhat in a state of constant revision. The manuscript in all likelihood will need to be revised after tournaments based upon the comments of the judges.

Speakers should provide oral source documentation.

Visual aids are not to be used. **The minimum and maximum time is 5-10 minutes.**

**A manuscript must be submitted during the on-site State Tournament registration via CD (one that can be kept by the tournament director). Manuscripts should be typed.**

**The following statement should be turned in as a ‘signature form’ along with the CD. The ‘signature form’ should be signed by the student and coach signifying that the speech is the original work of the student.**

**This is the original work of**

\_\_\_\_\_  
**(Name of Student)**

**Signed:** \_\_\_\_\_  
**(Student’s signature)**

**Signed:** \_\_\_\_\_  
**(Coach’s signature)**

## SOLO ACTING Junior Division

Solo Acting is an event in which the student actor will recreate a character from a play, novel, short story, monologue, or screenplay as the author intended the character's personality to be.

The purpose of Solo Acting is to acquaint the student with literature and to train the student in literary analysis. Further, the student will study and acquire acting skills.

The student will select a section, scene, or multiple sections from a play, novel, short story, or monologue which can stand on its own via one character speaking aloud. The contestant will need to be familiar with the literary intent of the author in the total work and must remain true to that intent. Therefore, the student will need to be familiar with plot structure and cutting techniques.

A very detailed character analysis will be needed so that the student will be able to effectively recreate the intended character. Items such as the following will need to be considered:

1. Age of the character
2. Educational level of the character
3. Language habits of the character
4. Physical appearance of the character
5. Relationship of this character to other characters in the work
6. Revealed mannerisms of the character
7. Environment in which the character lives
8. Emotions revealed about the character
9. Problems confronted or avoided by the character
10. Why the character is talking
11. Relationship(s) and interpersonal reactions

After a very detailed analysis of plot structure and after having performed the cutting, the student will work to understand the character. Rehearsals must then be conducted attempting to recreate the character via acting as the writer intended. Costume, make-up, and special lighting are not allowed. One table and one chair can be used. In addition, one hand prop can be used. Movement may be used but should stem naturally out of the story line and the personality of the character being depicted.

The contestant, for the State Speech Tournament, must deliver a memorized introduction which should include the title of the literary selection, author, and all necessary background information in order to adequately prepare the audience for the scene that will follow. Original plays and works by unpublished authors are not eligible for competition. The performance must be in English.

The competing student and/or school is responsible for securing permission and/or paying royalties to perform the work.

**The minimum and maximum time for Junior Division is 4-8 minutes.**

**STORYTELLING**  
**Junior and Senior Divisions**

Storytelling is the oral presentation of a story, using the voice and body, in such a way that the audience has empathy with the characters and the story line.

The purpose of Storytelling is to acquaint the student with the art of recreating a story line. This art requires creativity, effective oral interpretation skills, and effective daily communication skills.

Selections may be taken from published folk tales, children's literature, tall tales, ghost stories, myths, legends, or short stories. Either a complete story or an excerpt from a long story may be used. If an excerpt is used, it must reflect the intent of the author and must be self-contained.

Once the selection has been found, the contestant will need to carefully analyze the story in terms of plot structure and in terms of writing techniques. Specific attention must be given to the understanding of each character that is involved. Mood and theme are very important to the effective telling of a story.

A cutting, if necessary, must be done and the presentation must be committed to memory prior to practice sessions.

During the practices, the student will want to work on vocal and bodily delivery techniques that are consistent with the story line with the intent of pulling the listeners into the line of story action to the degree that mentally they become involved in the story. Therefore, the storyteller is to have direct eye contact with the audience members, is to use animation, and vocal delivery to bring the story to life.

**Movement is permissible. ONE chair may be used.**

An appropriate introduction must be delivered that will contain such information as story title, author, background information, etc. The introduction should set the pace and mood for the story that is to follow.

**The minimum and maximum Junior and Senior Division time is 5-8 minutes.**

KENTUCKY EDUCATIONAL SPEECH AND DRAMA ASSOCIATION  
STATE SPEECH TOURNAMENT

ROUND: I   II   III   Q   S   F   JUNIOR \_\_\_\_\_ SENIOR \_\_\_\_\_ SECTION \_\_\_\_\_  
CONTESTANT(S) \_\_\_\_\_ CODE \_\_\_\_\_ DATE \_\_\_\_\_  
EVENT \_\_\_\_\_ TITLE/SELECTION \_\_\_\_\_

This evaluation form will be given to the student at the end of the tournament. Please keep in mind, this is an educational activity, and the students learn from constructive criticism and citations of positive reactions. **BE SURE TO INCLUDE BOTH THE STRENGTHS AND WEAKNESSES.** Use back of ballot if necessary. After having critiqued the entire round, **RANK AND RATE** all performers in the round **WITH NO TIES** in the Ranks of 1-5. (In elimination rounds you rank according to the number of contestants in the room.)

**STRENGTHS:**

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**AREAS FOR IMPROVEMENT:**

Judge Signature \_\_\_\_\_ Judge Code \_\_\_\_\_

Rank: \_\_\_\_\_ (Prelims: 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> / Elims: 1<sup>st</sup> – 6<sup>th</sup> place)

Rating: Superior \_\_\_\_\_ Excellent \_\_\_\_\_ Good \_\_\_\_\_ Fair \_\_\_\_\_

**JUDGES:** A contestant will automatically be penalized one rank if the thirty second grace period is violated. There is no penalty for slight overtime in Extemporaneous Speaking, Impromptu Speaking and Improvisational Pairs.

**STUDENT CONGRESS**  
**Senior Division**

NFL Rules will apply during all Congress Sessions. Contestants are encouraged to bring a copy of the NFL Student Congress rulebook with them to the tournament.

**Entries**

- Each school has unlimited entries; however, only the top three will count towards a team's total sweepstakes points, and each school is limited to 5 votes during all preliminary sessions.
- The Super Congress participants will be determined by speaker points and judges' nomination.
- Finalists will be ranked by a panel of judges following the Super Congress session.

**Submission of Bills**

- Each student may submit a congressional bill for debating. All bills must be presented to the KESDA director 2 weeks before the Forum. No bill will be debated if this deadline is not met.
- The director will send a copy of each bill to member schools the day after the submission deadline. Bills should be sent via email as Word attachments.
- New National Legislation will be given to the students who advance to Super Congress after the announcement of the finalists.

**Scoring**

- A student may deliver a number of pro/con speeches; only the first five speeches will count towards sweepstakes.
- Congress members will be scored on a scale of 1 to 8, with 8 being the best.
- The student's points from each of the five speeches will be added and divided by 5. That number will then be multiplied by 2 to derive the number of sweepstakes points.
- A student giving 5 speeches with a score of 4 will earn 8 sweepstakes points ( $4 \times 5 = 20$  divided by  $5 = 4$  multiplied by  $2 = 8$ ....a student giving 2 speeches with a score of 4 will earn 4 sweepstakes points ( $4 \times 2 = 8$  divided by  $5 = 1.6$  rounded to 2 multiplied by  $2 = 4$ ).
- The final judges' ranking will produce the 1<sup>st</sup> through 6<sup>th</sup> place Congress contestant. Prior speaking points will not factor into the finalists' rankings. The same amount of sweepstakes points will be awarded as with the other KESDA events

# Tournament Management

## TIE-BREAKERS FROM PRELIMINARY ROUNDS

Ties in cumulative rank after the preliminary rounds will not be broken unless the number of students this would admit into the round will force sections to contain more than seven speakers. If they must be broken, the reverse reciprocal method will be used to distinguish between speakers with the same rank total. If ties still exist that will force sections larger than seven in the Semi or Quarter final, the director may decide to either allow sections to be larger than seven or to take a smaller number than expected into the break round at his/her discretion.

## QUARTER FINALS

Individual ranks and rates will be totaled after the preliminary rounds for each student in each event. In events with at least 60 entries, the 24 competitors with the best results will advance to the quarter final round (In the event that there is an available amount of judges, it is the discretion of the Director to allow events with 50-59 entries to also break from prelims to quarters). Seedings will be determined by the chart on page 30 of the KESDA Handbook. If Joy of Tournaments is being used to tabulate the forum, seeding will follow the power-matching procedure used by Joy of Tournaments. In events in which a quarter final round was held, the top three students from each quarter final section will advance to the semi final round. Each student in the quarter-finals will earn three sweepstakes points for that event in that round (but only a maximum of three students per school in quarters and will count toward the overall team sweepstakes). If there is a tie within the quarterfinal round, judges' preference will be used to break the tie.

## SEMI FINALS

Twelve students with the lowest total ranks will be advanced to the semi final round in each event. If there is a tie within the semi-final round, judges' preference will be used to break the tie. Events with 25-59 entries will break right into semis from the preliminary rounds (In the event that there is an available amount of judges, it is the discretion of the Director to allow events with 50-59 entries to also break from prelims to quarters). In events in which a quarter final round was held, the top three students from each quarter final section will advance to the semi final round. Seedings will be determined by the chart in the back of the Handbook. If Joy of Tournaments is being used to tabulate the forum, seeding will follow the power-matching procedure used by Joy of Tournaments. Each student in the semifinals will earn three sweepstakes points for that event in that round (but only a maximum of three students per school in semis will count toward the overall team sweepstakes).

## FINALS

The best six students will be selected in each event to advance to the final round. The top three students in each of the two sections of the semifinal rounds, for a given event, will advance to the final round. The method of tabulation in selecting the three is consistent with that stated above. Ranks will be totaled first to determine the three that advance. If there is a tie, judges' preference will be considered. Events with fewer than 25 entries will break right into finals after the preliminary rounds. Only a maximum of three students per school in finals will count toward the overall team sweepstakes.

# Scheduling

Scheduling for both the **Junior and Senior Division State Speech Tournament** will be done in compliance with the National Forensic Association (NFA) scheduling style.

## EMERGENCY PLAN FOR SCHEDULING/JUDGING PROBLEM

The emergency plan will only be used if due to the unlimited entry provision, severe problems develop in preparing the schematics and assigning judges. In a severe set of circumstances when judges from schools with large team registrations cannot be assigned to judge any events due to their home schools having competitors in every section or room, the following plan for doubling up contestants from the same school within the sections can be implemented, with approval of the Director.

-If the event has less than 5 sections, no doubling up unless the school has more than 5 entries.

-If the event has 6-8 sections, 2 sections would be free of the contestants from the larger entries.

-If the event has 9 or more sections, 3 sections would be free of the contestants from the larger entries.

## SEEDING FOR QUARTERS AND SEMIS

**Quarters** (Determined by ranking coming out of prelims)

SEC A	SEC B	SEC C	SEC D
1	2	3	4
8	7	6	5
9	10	11	12
16	15	14	13
17	18	19	20
24	23	22	21

**Semis** (If coming out of a Quarter Round)

<b>SEC A</b>	<b>SEC B</b>
<b>A MEETS D</b>	<b>B MEETS C</b>

**Semis** (If going straight from prelims)

<b>SEC A</b>	<b>SEC B</b>
1	2
4	3
5	6
8	7
9	10
12	11

## **SWEEPSTAKES AWARDS**

The top ten Sweepstakes schools will be announced with the top six schools receiving awards. The following tabulation procedures will be used in determining the winners.

**Preliminary Rounds**-The top three entries for each school in each event will earn sweepstakes points as listed below. Students must have competed in all three prelim rounds for their sweepstakes points to be counted.

**1st in a Round - 3 Sweepstakes Points**  
**2nd in a Round - 2 Sweepstakes Points**  
**3rd in a Round - 1 Sweepstakes Point**

**Quarter final rounds**-Each contestant, up to three from each school, advancing to the quarter finals in each event will earn 3 sweepstakes points.

**Semi finals**-Each contestant, up to three from each school, advancing to the semifinal round in each event will earn 3 sweepstakes points.

**Finals**-Each contestant, up to three from each school, advancing to the final round in each event will earn Sweepstakes points as follows:

**12 Points for 1st Place**  
**10 for 2<sup>nd</sup> Place**  
**8 for 3<sup>rd</sup> Place**  
**7 for 4<sup>th</sup> Place**  
**5 for 5<sup>th</sup> Place**  
**3 for 6<sup>th</sup> Place**

To determine the ten Sweepstakes positions, points from each of the above are totaled with the highest number of points earning First Place Sweepstakes, next highest earning Second Place Sweepstakes, etc.

## **THE GREYNOLDS SWEEPSTAKES AWARD**

This award, named in honor of Prof. Margaret Greynolds of Georgetown College, is designed to acknowledge excellence for schools with entries of 20 slots or less.

**ANNUAL AWARDS PRESENTED BY KESDA:**

**JUNIOR DIVISION STATE SPEECH TOURNAMENT-**

Awards are presented to 1st through 6th place winners in each event::

Broadcasting	Poetry
Declamation	Prose
Duet Acting	Public Speaking
Extemporaneous Speaking	Solo Acting
Improvitational Pairs	Storytelling
Impromptu Speaking	Trithon awards are presented to 1 <sup>st</sup> - 6 <sup>th</sup> place winners
Interpretation of Literature	

Trophies are awarded to 1st, 2nd, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, and 6th Place Sweepstakes:  
7th, 8th, 9th, and 10th Sweepstakes places are announced.

A Gift is presented to the coach of 1st Place Sweepstakes.

**SENIOR DIVISION STATE SPEECH TOURNAMENT-**

Awards are presented to the 1st-6th place winners in each of the following events:

Broadcasting	Poetry
Declamation	Prose
Dramatic Interpretation	Humorous Interpretation
Duo Interpretation	Group Interpretation
Extemporaneous Speaking	Storytelling
Impromptu Speaking	Persuasive Speaking
Informative Speaking	Student Congress
	Pentathlon awards are presented to 1 <sup>st</sup> - 6 <sup>th</sup> place winners

Trophies are awarded to 1st, 2nd, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, and 6th Place Sweepstakes:  
7th, 8th, 9th, and 10th Sweepstakes places are announced.

**Plaques are awarded to:**

- \*Recipient of K. Bruce Florence Speech Education Award
- \*Founders Award Recipient

**Judge Edward G. Hill Memorial Award**

- \*Traveling trophy to school with highest number of accumulated sweepstakes points

A gift to the coach of 1st Place Sweepstakes

Pentathlon Award-1st-6th recognized for best performance record in five events (7<sup>th</sup> – 10<sup>th</sup> Announced)

**NOTE:** First Place individual winners at the Junior and Senior Division State Speech Tournaments are awarded a \$200 Savings Bond for educational purposes.

## **JUDGES:**

**ALL SCHOOLS ARE REQUIRED TO BRING JUDGES TO THE STATE SPEECH TOURNAMENTS.**

**Judges are required to have current handbooks with them at the tournaments. At the State Tournament, stand-by judges must stay in the judges' area until all slots are filled and announced. Schools will be assessed \$10.00 per slot if their stand-by judges do not show. It is the coaches' responsibility to train all judges. Coaches will be held responsible for their judges' credentials.**

## **JUDGE VERIFICATION STATEMENT**

*The following must be signed as verification that all judges are qualified to judge the KESDA State Sr. and/or Jr. Tournaments:*

*As coach, I certify that all judges representing our school are qualified to judge the KESDA State Sr. and/or Jr. Forums, that they understand the rules/time limits of the different events, and that all ethics guidelines will be followed at all times during the duration of the tournaments:*

\_\_\_\_\_  
Coach

\_\_\_\_\_  
School

\_\_\_\_\_  
Date

## **Etiquette**

*The following rules are to be observed at all times by all coaches, judges, students, parents, and observers in attendance at the KESDA State Tournaments:*

- 1. Judges are not to communicate with students beyond what is necessary to run the round.**
- 2. Refrain from gossiping in public areas. This is common courtesy and is for your own protection as well as that of anyone who might overhear and be hurt by what you say. After all, you never know if that person just behind you will be judging you or your child the next round.**
- 3. No one is to eat during a round.**
- 4. No cell phone shall be out during a round. THIS INCLUDES THE USE OF A CELL PHONE FOR TIMING A ROUND. Stiff fines will be assessed for individual competitors who have phones out. Judges or spectators with cell phones out shall incur a fine for the team they represent.**
- 5. Competing in hotel rooms calls for special rules. Remember the following:**
  - A: Leave competition rooms doors unlocked during rounds.**
  - B: If your room is a competition room, make sure it is clean and that valuables are stowed away safely.**
  - C: Phones in competition rooms are to be unplugged during rounds**

## **SECTION III: AWARDS**

### **JUNIOR DIVISION TRITHON AWARD**

Students entered in Trithon competition in the Junior Division must be entered in at least three events, **one from each** of the following:

**Public Speaking:** Public Speaking and Declamation,

**Limited Prep:** Broadcast Announcing, Extemporaneous Speaking, and Improvisational Pairs,

**Interpretation:** Duet Acting, Interpretation of Literature, Poetry, Prose, Solo Acting, and Storytelling.

For those students entered in four events, the best 3 events will count in tabulation. Trithon awards do not contribute toward Sweepstakes.

### **SENIOR DIVISION JOHN EDWARDS PENTATHLON AWARD**

**Students entered in Pentathlon competition in the Senior Division must enter five events made up of choices which include one of each of the following groups:**

**Original Prepared:** Informative Speaking or Persuasive Speaking

**Limited Prep:** Broadcast Announcing, Extemporaneous Speaking, Impromptu Speaking, Improvisational Pairs

**Interpretation:** Dramatic Interpretation, Duo Interpretation, Humorous Interpretation, Poetry, Prose, Storytelling, Declamation, Group Interpretation

For those students entered in five or more events, the best 5 events will count in tabulation (However 3 of the 5 must come from the one of each of the categories from the above list). Pentathlon awards do not contribute toward Sweepstakes.

## **JUDGE EDWARD G. HILL MEMORIAL AWARD (*Discontinued*)**

### **Senior Division**

The family of the late Judge Edward G. Hill instituted the annual Edward G. Hill Memorial Award. This award is presented to the outstanding school that shows by the accumulation of trophy points that they are committed on a continuing basis to the excellence of speech education for the young people of Kentucky.

Judge Edward Hill promoted and supported the activities of speech education for many years. He devoted many hours helping students prepare for such events as debate and discussion. His years in public life reinforced his belief in the value of the program for the future of the young people of Kentucky. His family's participation in speech made him even more aware of the need for speech education. Through the years his wife, Kathleen, coached Speech in Kentucky and his children participated. Bruce Florence, one of his daughters, distinguished herself as one of the excellent speech coaches in Kentucky and was named as the Southern Speech Teacher of the Year.

With this award we say to each year's winner, "Your school exemplifies the very highest sustaining accomplishment in the Kentucky Educational Speech and Drama Association."

**Kathleen W. Sterling**  
**Bruce Hill Florence**  
**Lane Hill Lebus**  
**J. E. Logan Hill**

The recipient of this award, which began in 1989, is the senior high school team that has accumulated the most points from speech events in the KESDA State Speech Tournament(s). After receiving the award, the school loses all points and starts accumulating points again the following year. Previous recipients of the **Judge Edward G. Hill Memorial Award for Continued Excellence** were:

1988-89-**Johnson Central High School**-Debbie Daniels, Coach  
1989-90-**Rowan County High School**-Virginia Landreth, Coach  
1990-91-**Boone County High School**-Ginny Kohl, Coach  
1991-92-**Rowan County High School**-Virginia Landreth, Coach  
1992-93-**Pikeville High School**-Modena Sallee, Coach  
1993-94-**Rowan County High School**-Virginia Landreth, Coach  
1994-95-**Boone County High School**-Ginny Kohl, Coach  
1995-96-**Paul Lawrence Dunbar High School** - Trish Clark & Greg Adams, Coaches  
1996-97 **Rowan County High School**-Virginia Landreth, Coach  
1997-98 **Pike Central High School**-Tommy Thompson, Coach  
1998-99 **Rowan County High School**-Paul Coleman, Coach  
1999-00 **Danville High School**-Steve Meadows, Coach  
2000-01 **Tates Creek High School** – Quinn West, Coach  
2001-02 **Rowan Co. High School** – Virginia and Mark Etherton, Coaches  
2002-03 **Knott County Central** – Dustin Combs, Coach

## **K. BRUCE FLORENCE SPEECH EDUCATION AWARD GUIDELINES**

### **CRITERIA:**

- (1) Nominations must be submitted by a KESDA registered speech and/or theatre coach.
- (2) The nominee must be a graduating senior.
- (3) The nominee must be planning a speech and/or theatre education (teaching) career.
- (4) The nominee must have a minimum grade point average (based upon 7 semesters) of a "B" standing. A transcript must accompany the nomination.
- (5) The nominee must submit a minimum of three letters of reference. One must be the nomination letter by the speech and/or theatre coach.
- (6) The nominee must submit a 500 word typewritten essay on the topic of "The Values of Mandatory Speech Education For All Secondary School Students. "This essay must be accompanied by a cover page that indicates that the essay is the original work of the nominee. This statement must be signed by the nominating coach and the nominee.

The nominee must submit a typewritten listing of previous speech and/or theatre experiences that will include:

- (a) Tournaments attended and results
  - (b) Speech and/or theatre classes enrolled in and/or completed
  - (c) Theatre production participation and/or speech tournament planning and management
  - (d) Public service in speech and/or theatre
  - (e) Other related accomplishments such as 4-H, FFA, etc. competitive speech and/or theatre competition
- (8) All materials involved in the process must be submitted as one packet prior to the deadline established yearly by the KESDA Office.

**SELECTION OF RECIPIENT:** The Board of Directors will select, annually, the recipient of the award. Board members having nominated students will not serve in the selection process. Should all, or a majority, of the Board members have nominated a student, the Director of KESDA will appoint a selection committee.

**AWARD PRESENTATION:** The presentation of the award will be yearly during the Senior Division KESDA Forum.

**NUMBER OF NOMINEES:** A coach/school may only nominate one of his/her students.

**THE AWARD:** A check in the amount of the award, to be determined yearly by the Board, will be payable by KESDA to the selectee's chosen institution's business office. A plaque will be presented to the student during the KESDA State Speech Tournament.

***K. Bruce Florence Award Recipient 07-08: Cory Mitchell Webster (Grant County High School)***

**DEADLINE FOR 2008-2009: February 1, 2008.**

## **HALL OF FAME AWARD**

This award is the highest recognition bestowed upon individuals by KESDA. Recipients shall be individuals having made invaluable contributions of long duration to KESDA and/or speech education.

Any coach may submit nominations for the KESDA Hall of Fame Award.

Nominations should be presented to the KESDA Board of Directors in the form of a letter recognizing the following criteria:

- A:** *Why the nominee should be considered for the award*
- B:** *Discuss the nominee's commitment to speech and dramatic arts education (include subjects taught, achievements in speech/drama activities, competitive achievements in speech/drama):*
- C:** *Describe nominee's character and personality (include academic and personal qualities such as leadership, initiative, character, creativity, and motivation)*
- D:** *Personal achievements (include any achievements, other than those in speech/drama activities, that may be relevant):*
- E:** *Any additional information that may be relevant to the selection committee.*

**DEADLINE FOR APPLICATION FOR 2008-2009: February 1, 2008.**

*(Submission contact information is located on first page of the KESDA Handbook)*

*The award will be presented during the Senior Division or Junior Division State Tournament(s)*

### **Previous KESDA HALL OF FAME recipients are:**

1989-90	<b>Dr. John Brock</b>
1990-91	<b>K. Bruce Florence</b>
1991-92	<b>Cathy Thomas</b>
1992-93	<b>Dr. James E. Quisenberry</b>
1993-94	<b>Harlen L. Hamm</b>
1994-95	<b>Harlen L. Hamm</b>
1995-96	<i>Not given</i>
1996-97	<b>Terri Branson</b> <b>Morehead State University</b>
1997-98	<b>Debbie Daniels</b>
1998-99	<i>Not given</i>
1999-00	<b>Ginny Kohl (Boone County High School)</b>
2000-01	<b>Besty Kidwell</b> <b>Stephen Heil</b>
2007-08	<b>Tommy Thompson (Pike County Central High School)</b>

## **K. BRUCE FLORENCE TRAVELING TROPHY AWARD**

The K. Bruce Florence Traveling Trophy Award began in the 2008-2009 season as a way to reward teams who produce high quality levels of competition on a year to year basis. It will be awarded using the following criteria:

*A: A team must have at least 7 students registered in the KESDA Sr. or Jr. State Tournament.*

*B: A team must have at least 20 entries registered in the KESDA Sr. or Jr. State Tournament.*

*C: Eligible teams must have participated at the KESDA State Sr. or Jr. Tournament for at least 3 consecutive years.*

*D: Squad Efficiency Rating (determined by tabulation software) will determine final outcome.*

*E: No team may win this award 2 years in a row.*

**KENTUCKY EDUCATIONAL SPEECH AND DRAMA ASSOCIATION**

**CONSTITUTION**

**ARTICLE I - NAME**

The name of the organization shall be the Kentucky Educational Speech and Drama Association. It shall be referred to herein as the Association.

**ARTICLE II - PURPOSE**

Section A- General Purposes

The Association has been organized as an educational non-profit organization to support oral communication education on the middle, junior, and/or senior high level in Kentucky schools.

Section B- Specific Purposes

To advance speech and drama education in Kentucky schools.

To reward students in the area of competition with recognition.

**ARTICLE III - MEMBERSHIP**

Section A - Eligibility, School Membership

Membership is open to any public, private, parochial or home school in Kentucky upon completion of the proper registration forms supplied by the Association during the fall academic semester and by paying such membership dues as required, by October 31. Schools joining after October 31, and prior to 4:30 p.m., January 1 will pay an additional \$10 late registration fee.

Section B - Eligibility, Associate Membership

Membership is open to any interested individual who wishes to serve in a supportive, non-competitive capacity. The registration deadline is the same as for school memberships, in order to be listed in the directory, but membership can be established at any time.

Section C - Student Participation Requirements

Student participants must be full time students in good standing with the school they represent. Students may compete only for the school in which they are enrolled. Student participants in an event(s) cannot be earning a salary as a result of employment in that field.

Section D - Divisions

Schools shall register either in the Junior Division or the Senior Division.

1. Junior Division. Students in grades 4-8 may enter the Junior Division. Students in the 9th grade may compete in the Junior Division, provided they are enrolled in a junior high school.
2. Senior Division. The Senior Division will be comprised of only senior high schools as defined

by their particular district. (Grades 9-12 or grades 10-12)

3. A student may enter one division in a given school year.

## ARTICLE IV - ADMINISTRATION

The administration of the Association shall consist of a Director and a Board of Directors.

### Section A - Director

The Director shall be approved by the Board of Directors on an annual basis. The Director shall be directly responsible for the enforcement of all Association operations and shall preside over all meetings of the Board of Directors. The Director shall have voting power only in the event of a tied vote.

### Section C - Board of Directors

School Members- The Board shall consist of six members, three junior and three senior, representing the registered schools. The member will serve a two year term.

Associate Member- There should be one voting Associate representative member on the Board. The representative will be chosen by the Board of Directors from a list of interested members. Voting will take place during the last meeting of the academic year. Selection will be determined by an individual's letter of intent and qualifications. Term of office will be two years.

### Section D - Duties

The Board shall establish Association regulations and contest rules. The policies of the Association shall be determined by the Board as representatives of the other members.

### Section D - Elections

Each member school will vote for three representatives from a list of interested coaches and members. The top 3 candidates will be named to the Board. Board members will be elected by secret ballot during the annual KESDA State Speech Tournament. Schools not attending will be provided with a mail-in ballot which must be returned to the KESDA office no later than the pre-registration deadline. Board members will serve two year terms with three members rotating off the board or being re-elected each year.

Unexpired board vacancies shall be filled by Board appointment

The Board will elect a secretary.

## ARTICLE V - MEETINGS

### Section A - Regular Meetings

The Board shall meet in regular session a minimum of two times each academic year at a time and place to be determined by the Director. Notification of regular meetings shall be mailed to the membership a minimum of four weeks in advance of the meeting. The meetings shall be open to any representative of a member school or other interested individuals, with voting privileges

limited to Board members. There are to be no proxy votes. In the event that the Director is absent, he/she shall designate a representative to conduct the meeting.

#### Section B - Special Meetings

Special meetings may be called by the Director, or by four members of the Board. In the event that the Director cannot be present all members must be in attendance to constitute a quorum. There are to be no proxy votes. Notification of special meetings shall be mailed to all Board members and the Director a minimum of one week in advance of the meeting.

#### Section C - Quorum

The Director or his/her representative and four members of the Board shall constitute a quorum.

#### Section D - Attendance

In case of necessary absence, notification must be given to the Director prior to the meeting. Without notification, the Board can replace the individual.

### **ARTICLE VI - FINANCES**

#### Section A - Membership Fees

Membership fees shall be based upon the levels of membership as defined in Article III. Dollar amount shall be determined by the Board.

#### Section B - Entry Fees

Individual and group participation fees will be assessed by the Board.

#### Section C -Treasurer

All monies received by the Association shall be deposited in the Association account with the Director serving as treasurer. Financial reports will be distributed at each Board Meeting indicating all deposits, withdrawals, and interest accrued. The fiscal year of the Association shall be July 1 to June 30.

#### Section D - Expenditures

Association expenses shall include payments for awards, costs related to workshops and tournaments, as well as other organizational expenses by the Board, not covered by the host. The host institution shall, annually, provide an estimate of their expenditures on behalf of KESDA.

### **ARTICLE VII - CONTESTS**

#### Section A - Type

The number and type of contests shall be determined by the board. Rules governing these contests shall be published yearly and shall be distributed to all member schools. All contest rules shall be approved by the Board. The annual tournament will be named the KESDA Junior/Senior State Tournament(s).

## Section B - Administration

The Forums shall be administered by the Director.

## Section C - Judging

All contests shall be judged by certified personnel selected by the Director.

## Section D - Decisions

The judge's decision in any contest may not be reversed by the Director. Contests can only be re-run by unanimous vote of the Grievance Committee.

## Section E - Grievance

A grievance committee will resolve any complaints in regards to contests. The committee will be comprised of the Director and 2 Board Members, as appointed by the Board of Directors for each school year.

## **ARTICLE VIII - PUBLICATIONS**

### Section A - Handbook

The Association shall publish a handbook detailing contest rules.

### Section B - Directory

A membership directory shall be published yearly.

### Section C - Annual Reports

An annual report of all results from contests shall be available in the KESDA office for examination or a copy can be requested via mail for a fee of \$5.00.

## **ARTICLE IX - AMENDMENTS**

This constitution may be amended by a two-thirds vote of the Board at any regular meeting provided notice of intent to amend has been distributed to the members at least thirty days prior to the Board meeting at which the amendments are to be considered.

## **ARTICLE X - PARLIAMENTARY AUTHORITY**

In all matters not covered by this constitution, the Kentucky Educational Speech and Drama Association shall be governed by the latest edition of Roberts Rules of Order.

Drafted, April 29, 1989

Revised, July 9, 1990

Revised, November 3, 1990

Ratified, November 14, 1990

Incorporated, December 4, 1990 (Articles on file in KESDA Headquarters)

Revised, June 15, 2004

Revised, October 27, 2008